THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

May 1998 Volume 1, Number 7

May '98, Vol. 1 No. 7

LFCA '98 Conference in LA Will Feature Guber Keynote

Mark Twain's America, Francis Thompson Tribute also scheduled

by Judith Rubin

More than 300 members of the international LF film industry are expected to attend the second annual gathering of the **Large Format Cinema Association** (LFCA) May 13-15, at the **California Science Center** (CSC) in Los Angeles. The first professional event to be held at CSC since its recent renovation, LFCA '98 will include a festival of films in 15/70 and 8/70 formats.

Headlining the conference will be a keynote presentation by producer **Peter Guber** and a tribute to filmmaking pioneer **Francis Thompson**. The film festival will include the first industry screening of ***Mark Twain's America in 3D***, directed by **Stephen Low** and distributed by **Sony Pictures Classics, Large Format**.

Also featured in the festival will be ***Everest***, from **MacGillivray Freeman Films**, screened in both 15/70 and 8/70. The festival concludes at the headquarters of the **Academy of Motion Picture Arts and Sciences** in Beverly Hills, with a screening of the 1955 wide-screen classic, *Oklahoma!* in its original 5/70 format.

"We have created a brand new, annual forum for large-format films," says LFCA President **Christopher Reyna**. "This is the first conference to embrace multiple formats."

Between the opening and closing events, conference planners have scheduled screenings, technical sessions, demonstrations, and discussions devoted to the future and history of the LF industry.

Keynote address by Peter Guber

Keynote speaker Peter Guber of Mandalay Entertainment has earned a reputation as one of the most successful producers and creative entrepreneurs in the motion picture and television industry. As Chairman and CEO of **Sony Pictures Entertainment** from 1989 through the mid-1990s, Guber built the first LF 3D theater within a commercial multiplex (the **Sony Theaters Lincoln Square** complex in New York City) and made two 3D movies that established a new direction in LF storytelling — ***Wings of Courage*** and ***Across the Sea of Time*** — both of which are still on *Variety*'s Top 50 list).

Francis Thompson Tribute

Also featured on the LFCA program is a tribute to filmmaker Francis Thompson, who turned 90 this year. **Dennis Earl Moore** chairs the tribute. "Francis Thompson wanted to surround the human field of view with panoramic images. He did much to lay the foundation for our industry and we owe him endless thanks," says Moore.

A renowned pioneer of experimental film, Thompson directed the

*(See **LFCA** on page 3)*

Inside MaxImage!

Shindler's Site	2
The Mailbox	2
The Biz: Film Stock	4
The Biz: Updates	4
The Biz: Deals	5
The Biz: Personnel	5-6
In Production, May '98	7
Booking Data	8-12
New Theaters	13
Directory	14-15
Shorts	16

White Oak Inventory Due

White Oak Associates, the Marblehead, MA, based consulting firm, has provided *MaxImage!* an exclusive preview of some preliminary tallies from the *1998 White Oak Inventory of Large-Format Theaters*, due out this month.

According to White Oak president **John Jacobsen**, there were 254 LF theaters operating as of January 1, 1998, with 30 more set to open this year. 251 simulators and 64 wide-format (5/70) theaters will be operational by the end of 1998.

46 theaters listed in previous *Inventories* – mostly in Japan – have closed or stopped running LF films.

196 of the 254 theaters open on January 1 routinely lease films. Of the remainder, 21 are destination theaters whose primary programming is their signature film (although some occasionally lease other films), 12 have a fixed program of only one film, and 25 have unknown booking policies.

The *Inventory* breaks down theaters by operator: 164 (65%) of the 254 theaters are non-profit institutional, 55 (22%) are commercial, and 26 (10%) are in theme parks. (White Oak was unable to categorize the remaining 9 theaters.)

The *White Oak Inventory*™ lists all 8/70, 10/70, and 15/70 theaters in operation at the beginning of 1998 or set to open in the near future, and includes sections on simulators, digital domes, and wide-format film theaters. The thoroughly researched volume is the only authoritative published source for details about the size and scope of the LF industry (other than *MaxImage!*, of course).

The 1998 edition will feature enhanced theater data and, for the first time, an

*(See **INVENTORY** on page 6)*

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage*, are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

MaxImage!

Volume 1, Number 7
May 1998

There's something on your tie.

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Marty Shindler
Judith Rubin

Published 12 times a year by Cinergetics, LLC and distributed by first class mail.
Printed in the U.S.A

Subscriptions: US$297
Outside North America: US$357
(800) 978-9754 (orders only)

All checks must be paid in US funds.

Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices

5430 Lynx Lane, Suite 223
Columbia, MD 21044-2302 USA
(410) 997-2780 (voice)
(410) 997-2786 (fax)
editor@cinergetics.com

© 1998 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.
Individuals and organizations wishing to reprint articles from MaxImage should call our offices for permission, which is usually given.

The opinions of contributors are not necessarily those of *MaxImage!* or its parent company, Cinergetics, LLC.

Shindler's Site

by Marty Shindler

In graduate school, I read case studies that presented examples of what to do, and sometimes what not to do, to succeed in business. Certain factors seem necessary, if not always sufficient, to assure success.

Location, for example. Being in the right place at the right time is obviously important, but we have all seen businesses with great locations that failed anyway.

Innovation is another critical variable. There are instances too numerous to mention of innovative products and services becoming instant blockbusters. But others have failed, despite being highly innovative.

Good management, bringing the right teams of players together, is needed to make the most of a product or service. As is creativity on the part of those players.

Imax Corporation's motion simulation ride, ***Race for Atlantis***, at the Forum Shops at **Caesar's Palace** in Las Vegas, brings together all the ingredients needed in a recipe for success. As far as location is concerned, it is placed near a spectacular free animatronic multimedia show featuring the sea god Neptune, presented every other hour. Neptune is fun and brings crowds to the entrance of *RFA*.

RFA is one of the most innovative attractions I have seen in quite some time, both in its parts and as a whole. For starters, a simulator in an IMAX Dome is a great idea. Audiences have yet to tire of the first: ***Back to the Future, The Ride***. An innovation when it opened, *BTTF* is still innovative by today's standards. Why haven't others taken this concept to market?

RFA has the advantages of being completely computer generated (unlike *BTTF*) and visually stunning, with a story line that can be followed.

Six-degree-of-freedom motion bases are not brand new, although their use is far less widespread than three-DOF bases. *RFA*'s bases, each seating 27 people, are open, not cabins, adding to the immersive feeling.

Imax's electronic 3D headsets with Personal Sound Environment are not new, although they will be to most of *RFA*'s riders. For that matter, *RFA* may be the first 3D film experience of any kind for many riders.

Combine the dome, simulator, and film, and present it in 3D, and the result is bound to knock your socks off. (Pardon the cliché.) While the combination of dome, simulator, and film has been done before, it is 3D that puts *RFA* over the top, in my book.

It took the right team to bring the conceptual innovations to fruition. I am very impressed with the computer graphics work done by **Rhythm & Hues** under the superb direction of Imax's **Arish Fyzee**. For those who follow such matters, Fyzee played an important role in *Back to the Future: The Ride*. His experience, along with that of production teammates **Barry Kemper** and **Hart Getzen**, shows through as soon as one enters the *RFA* premises, well before the ride starts.

Innovation is not new for R & H. Their computer graphics and visual effects work have been wowing audiences for years, winning them an Academy Award® for *Babe* and numerous other awards. Many readers will be familiar with R & H's simulator rides, including *Seafari*, another truly innovative creation.

For *RFA*, R & H had to rewrite their rendering software to handle 3D as well as projection onto the dome. In the end, the creative and technical team put together some of the most visually stunning images ever seen in a simulator ride. Many people contributed significantly to *RFA*'s themed environment, and it shows. My congratulations to all.

Marty Shindler is a freelance industry consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.

The Mailbox

Editing large format films is confusing enough. My cryptic quip, "If it feels right, it's probably wrong," (April 1998, p. 7) only adds to the confusion. In fact, we trust our gut instincts on most editorial issues – except *pacing*. We edit in 35mm, without ever seeing most scenes on the large screen. If the pacing feels right in 35mm, it will generally feel rushed on the large screen.

— Steve Judson
MacGillivray Freeman Films

Judson generously accepts responsibility for the editorial errors of MaxImage! *As we noted in a letter mailed to all our subscribers, a technical glitch in printing resulted in the elimination of a line from the pull-quote box on page 6. However, we should also have made the context of his remark clearer within the body of the article. We apologize for any confusion* our *rushed editing may*

CORRECTIONS

"In Production, April '98" incorrectly credited the producers of *Wolves*. Wolfco's Goulam Amarsy and Pietro Serapiglia are the film's producers and National Wildlife Federation's Christopher Palmer is executive producer.

In the same article, we incorrectly listed the distributor of *Wolves* and *Wildfire*. Both will be distributed by Primesco, a Stephen Low Company.

The item "8/70 boom at Sho-West" (Shorts, April) neglected to mention that Iwerks Entertainment also had a booth at the conference.

LFCA'98 at California Science Center in L.A., May 13 - 15

*(from **LFCA** on page 1)*

groundbreaking three-screen film *To Be Alive!* for the Johnson Wax Pavilion at the 1964-65 New York World's Fair, for which he won an Academy Award. He was Executive Producer of the most widely seen LF film ever made, ***To Fly!***, which is still shown every day at the Smithsonian's National Air and Space Museum, more than 20 years after its premiere. Thompson continued to be active in LF film production through the mid-1980s, working on ***Living Planet***, ***Energy! Energy!***, and ***On the Wing***.

Large Format Film Festival

The LFCA Large Format Film Festival will feature films in 2D and 3D; in 15/70 and 8/70; recent releases and classics. Titles confirmed for exhibition include 1998 Academy Award-nominee ***Alaska: Spirit of the Wild***, ***Africa's Elephant Kingdom***, ***Thrill Ride***, and ***Whales***, as well as music films of Prince and Clint Black produced in 8/70 for Iwerks' Cinetropolis, and portions of ***Chronos*** and ***To Be An Astronaut***.

15/70 films will be run in CSC's new IMAX® 3D theater on the 70 x 90 foot (21 x 27 meter) screen in six-channel surround sound; 8/70 films will be screened in the CSC's former IMAX theater, converted for the conference to 8/70 projection on the 50 x 70 foot (15 x 21 meter) screen.

Sessions

Panel discussions by industry experts will cover such important topics as "The Challenges of 3D" and "The Future of the LF Film Business." The 3D sessions will include a presentation of **Xenotech**'s new digital technology for converting 2D footage into stereoscopic 3D. Converted clips from the 15/70 films ***Antarctica*** and *Everest* will be screened.

Technical sessions will include screenings of new LF film stock tests, conducted by the LFCA Technical Standards and Practices Committee.

LFCA '98 is open to all those interested in the international LF industry. Information on registering for the conferences is available at http://lfca.org or by calling 209-477-2726.

Founded in September 1996, the Large Format Cinema Association is a not-for-profit international association representing companies, organizations, and individuals associated with the LF industry worldwide. The mission of LFCA is to promote international public awareness of large-screen entertainment formats, to provide a forum for sharing

LFCA '98 Conference Schedule

(subject to change)

WEDNESDAY, MAY 13

6:30 p.m.	**Gala Opening Reception**	Rose Garden Cafe, CSC
8:00 p.m.	**Film: *Everest*** (15/70)	15/70 Theater

THURSDAY, MAY 14

7:30 a.m.	Continental Breakfast	15/70 Theater Lobby
8:00 a.m.	**3D seminar, Part 1** (w/film elements)	15/70 Theater
9:00 a.m.	**3D Film: *Mark Twain's America***	15/70 Theater
10:00 a.m.	Refreshment Break	Kinsey Auditorium
10:30 a.m.	**3D Seminar, Part 2** (Panel)	Kinsey Auditorium
12:00 p.m.	**Luncheon and Keynote with Peter Guber**	CSC Conference Center
1:30 p.m.	**History of the 8/70 Format** w/ excerpts from *Chronos* and *To Be An Astronaut*	8/70 Theater
2:30 p.m.	**Film: *Everest*** (8/70)	8/70 Theater
3:30 p.m.	**LFCA General Meeting** (all welcome)	Kinsey Auditorium
5:30 p.m.	Dinner (on your own)	
5:30 p.m.	LFCA Board of Directors Meeting (Board members only)	
7:00 p.m.	**Film: *Africa's Elephant Kingdom***	15/70 Theater
8:00 p.m.	**3D Film: *TBA***	15/70 Theater
9:00 p.m.	**Film: *Big Rock/Big Country***	8/70 Theater
9:30 p.m.	**Film: *Thrill Ride***	8/70 Theater

FRIDAY, MAY 15

7:30 a.m.	Continental Breakfast	15/70 Theater Lobby
8:00 a.m.	**Technical Session, Part 1**	15/70 Theater
9:00 a.m.	**Technical Session, Part 2** (w/film elements)	8/70 Theater
10:00 a.m.	Walk to Norris Theater, USC	
10:15 a.m.	Refreshment Break	Norris Theater Lobby
10:30 a.m.	**Francis Thompson Tribute**	Norris Theater, USC
12:00 p.m.	Luncheon	Queen's Garden, USC
1:15 p.m.	**The Future of the Large Format Business**	Norris Theater, USC
2:45 p.m.	Walk back to CSC	
3:00 p.m.	**Film: *Whales***	8/70 Theater
4:00 p.m.	Refreshment Break	8/70 Theater Lobby
4:15 p.m.	**Film: *Alaska***	8/70 Theater
5:00 p.m.	Travel to Academy (on your own)	
6:30 p.m.	**Closing Gala**	Academy Lobby
8:00 p.m.	**Classic Film: *Oklahoma!*** (5/70)	Academy Theater

Primary Location:

California Science Center
700 State Drive
Los Angeles, CA 90037

Venues: Most conference events take place at the California Science Center (CSC). Additional venues are the University of Southern California (USC), which is within walking distance of CSC, and the Academy of Motion Picture Arts and Sciences (Academy) in Beverly Hills.

THE BIZ

FILM STOCK UPDATES

Iwerks, Showscan merger rejected

By a vote of 4.7 million shares opposed to 4 million in favor, shareholders of **Iwerks Entertainment** rejected merging with **Showscan Entertainment** at a meeting on March 31. The vote followed a campaign, reported in *MaxImage!* (The Biz, April), on the part of several institutional stockholders to quash the deal.

In a company press release issued shortly after the vote, Iwerks chairman and CEO **Charles Goldwater** said "We are disappointed with the results, but are still prepared to move forward with our strategy and plans for growing Iwerks."

Showscan issued a terse statement echoing this sentiment, adding, "we have planned for this contingency and will move forward as an independent company."

Herbert A. Denton, president of New York-based Providence Capital Inc., who with Milwaukee's Heartland Advisors was a chief critic of the plan, said that "shareholders have sent a clear message to Iwerks management that the proposed Iwerks/Showscan merger was not in their best interests and that management should begin looking elsewhere to maximize the company's value."

Iwerks says it intends to improve the company's cost efficiency, boost its sales activity, enhance the return on its film assets, extend the Iwerks brand name through marketing, and strengthen management.

A few weeks after the vote, Iwerks announced the release of a new 3D simulation ride, ***Dino Island II***, a sequel to their popular TurboRide. (See page 16.)

Meanwhile, Showscan may be facing further staff cuts to its workforce of about 35. Industry observers rule out another attempt at merging with Iwerks, but believe that the company may seek another buyer.

Immediately following the vote, Iwerks stock closed up 1/2 at 3 1/4: Showscan stock dropped 3/4 to a 52-week low of 5/8. At close on April 24, Iwerks stood at 3 3/16 and Showscan was at 5/8.

Analyst issues warning on Imax

Warren Fenton, an analyst at Toronto's Eagle & Partners, has issued an "avoid" recommendation on **Imax Corporation** stock, based on the company's accounting practices and trends of insider selling since early 1997. Fenton's report, dated March 16, paints a basically healthy picture of Imax's financial standing, but takes issue with the company's practice of accounting for the present value of projection system royalties upon delivery of the equipment. These royalties are actually received over the course of 10- or 20-year leases, and Fenton believes that Imax's accounting practice front-loads these (and other) revenues, overstating the company's earnings.

The Eagle report also points to significant selling of stock by Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** and other managers in the 14 months prior to the report, as well as by investment banker **Wasserstein Perella and Co.**, which owns 35% of Imax stock. Fenton and other analysts believe that Wasserstein Perella and the Imax execs may be poised to sell the company, which could threaten future growth.

Brian Weisfeld, deputy to Gelfond and Wechsler, discounts this possibility. Quoted in Toronto's *Financial Post*, Weisfeld, said, "Clearly, if these guys were trying to get their money out, they'd do it after the news" of record contract signings announced at the end of 1997, rather than in November, when a recent block of sales was made. Weisfeld believes some analysts are not comfortable with entertainment companies that use accounting practices common at firms that lease hardware.

Other analysts remain bullish on Imax. **Kevin Skislock** of L.H. Friend, Weinress, Frankson & Presson in Irvine, CA, sets the 12 - 18 month value for Imax stock at US$39, compared to Fenton's 12-month target of $22. **Steven Bernard**, of Chicago's Everen Securities, raised his long-term target for the stock to $47 on April 8.

Sub salvage funded

Guy Zajonc reports that **Cape Verde Explorations**, the firm that is planning to recover two metric tons of gold from the wreck of a sunken Japanese submarine (*MaxImage!* November, 1997), has received full funding for the salvage operations from an unnamed Bahamian company. Although this deal does not fully fund the making of the LF film that will document the mission, it does cover filming of the deep water recovery efforts, which are slated to begin later this year. The company is seeking funding partners for the remainder of the US$5–6 million production budget.

Kieth Merrill will direct the film, and **Jeff Simon** will shoot underwater using 8/70 and digital video cameras on robotic submersibles. The crew has a new high-power lighting system that the filmmakers believe should enable them to capture views of the entire 100-foot-long (30-meter) boat. Zajonc expects to have "killer footage" at the **International Space Theater Consortium** conference in Sydney in September.

Ontario theater "merger" stalled

The deal to combine operations of the two LF theaters in Ontario, CA, that *MaxImage!* reported last month as "on the verge of being concluded" had not been presented to the **San Bernardino County** Board of Supervisors when we went to press in late April.

Reportedly, the **Mills Corporation** has yet to sign off on the four-party agreement among the County, Mills, **Ogden Entertainment**, and **Edwards Theaters Circuit**. That deal would remove (and put up for sale) the Iwerks 15/70 3D projector from the **Ontario Mills Ultrascreen Theater**, substituting the IMAX 3D system now in the Edwards theater across the Mills Mall parking lot. The vacated Edwards auditorium would be converted

THE BIZ

DEALS

to conventional 35/70mm projection.

The parties continue to expect the deal to move forward in the near future.

Iwerks suit v. Imax thrown out

Iwerks Entertainment's antitrust suit against **Imax Corporation,** filed in February 1996, was dismissed by a federal court in Los Angeles in April. The U.S. District Court for the Central District of California granted Imax's motion for a summary judgement against Iwerks' claims that Imax was engaged in monopolistic practices in the LF film market.

Iwerks intends to appeal the ruling. Iwerks attorney Maxwell Blecher was quoted by the *Los Angeles Times* as saying that U.S. District Judge Dickran Tevrizian made a "fundamental mistake in what antitrust law he applied and in his analysis of antitrust issues."

In February, Imax subsidiary **Ridefilm Corporation** filed an antitrust suit against Iwerks in U.S. District Court, charging that the proposed merger of Iwerks and **Showscan Entertainment** would have created a monopoly in the ride simulator market.

Coscient announces 3 LF films

Montreal's **Coscient Group** and Capital Communications CDPQ have announced the formation of a new, as yet unnamed, subsidiary that will produce LF films for worldwide distribution. The company will be staffed by **Andre Picard**, President and General Manager of Coscient's **SDA Productions**, Line Producer **Martin Dignard**, and **Steven Morris,** who will be responsible for film distribution.

The company is developing three films, with the working titles ***Human Odyssey, Dream Time***, and ***Symbol of the North***. The last, which will also be known by its French title, ***Quand les Montagnes Bougent*** (*When Mountains Stir*), is furthest along, with shooting scheduled to start this summer, in preparation for a spring 2000 release. Script will be by **Georges-Hébert Germain**, who recently completed a biography of singer Celine Dion.

MegaMax becomes MegaSystems

MegaMax Systems, Inc., formed from the merger in the last three months of **Educational Marketing Concepts**, **World Cinemax Productions**, and **Hi-Tech Systems**, (see The Biz, March and April) has changed its name to **MegaSystems, Inc.**, reportedly in response to threatened legal action from **Imax Corporation** over the use of "Max" in its name. *MaxImage!* is on pins and needles.

Ballantyne to build Mega 8/70 projs

Ballantyne of Omaha and **MegaSystems, Inc.** (see above), have entered into an arrangement in which MegaSystems' 8/70 projector will be manufactured exclusively by Ballantyne and distributed by MegaSystems. The projector, designed by MegaSystems predecessor **Hi-Tech Systems**, was first demonstrated to the LF industry at the 1997 ISTC Conference in Vancouver, and is available in 2D and 3D versions. According to a Ballantyne press release, the system is easy to operate, and can project images up to 60 x 80 feet (18 x 24 meters) with higher resolution than conventional 35mm projectors.

Ballantyne has taken an initial order for five units from MegaSystems, the first of which has been installed in MegaSystems' **Great Smokey Mountains Theater** in Gatlinburg, TN, set to open to the public in July. The projector is also slated to power a new LF theater at the **Chabot Observatory and Science Center** in Oakland, CA, in late 1999.

Ballantyne will continue to make and market its own 8/70 projection system.

Entertainment Team buys Robins

London's **Nick Kilby** and **Mike Power** have formed a new holding company, **The Entertainment Team Ltd.**, and purchased **Robins Management Ltd.** from **Robins Cinemas**. Robins Management was a joint venture between Kilby and Robins Cinemas formed in 1996 to manage the **Pepsi IMAX Theatre** in London for the theater's owners, **Trocadero, PLC**. Kilby is Chief Executive and Power is Managing Director of the new company.

According to a company press release, The Entertainment Team "is currently in negotiations with several parties for new large format theaters and other leading UK visitor attractions."

PERSONNEL

Newman, Imax sign PR rep deal

Alfred S. Newman, **Imax Corporation**'s Senior VP for Worldwide Communications since January 1996, has left the direct employment of the company, but will continue to consult to Imax on its corporate positioning under a non-exclusive deal signed at the end of March.

Newman has launched **Newman and Company**, a successor to the corporate public relations firm he closed when he joined Imax. The new agency will be located in Beverly Hills, where he looks forward to "making my special kind of expertise available to other companies and entities within the entertainment business," according to an Imax press release.

Before opening the original incarnation of his company in 1991, Newman had served as head of national publicity at Columbia Pictures, VP of Worldwide Advertising and Publicity at MGM, and VP of Corporate Communications at Twentieth Century-Fox.

Newman's executive assistant **Claudette Powell-Hume** has joined him at Newman and Company.

Wickstrom takes Omni role at MSI

John Wickstrom is now Director of Omnimax Operations and Film Distribution Manager for Chicago's **Museum of Science and Industry**, taking up the Omni portion of departing **Steve**

*(See **BIZ** on page 6)*

PERSONNEL

*(from **BIZ** on page 5)*

Bishop's job (see The Biz, April '98). In addition to overseeing the **Henry Crown Space Center OMNIMAX Theater**, Wickstrom is co-distributing ***Mysteries of Egypt***, along with **Destination Cinema, Inc.**

Fitzmaurice named CP in Dublin

Shawn Fitzmaurice, Chief Projectionist and Omni Technical Coordinator at the **Mugar Omni Theater** of Boston's **Museum of Science** since the summer of 1995, has accepted the CP position at the **Parnell Centre IMAX Theatre** in Dublin, Ireland. Fitzmaurice worked up from cashier to projectionist to CP over more than a decade at the Boston theater. The Dublin theater, the first of several planned by the Belfast-based **Sheridan Group**, is set to open on June 6.

(See below for the Boston CP opening .)

Fiskum made new COO of HGA

Stephen A. Fiskum has been appointed the Chief Operating Officer of **Hammel Green & Abrahamson, Inc.**, of Minneapolis, MN. Fiskum, who has been with the architectural firm for 12 years, succeeds **Roger Santelman**. HGA has designed numerous LF theaters, including the OMNIMAX theaters in Chicago, Boston, Philadelphia, and Pittsburgh. Current HGA projects include LF theaters at the Bishop Museum in Honolulu, HI, and at the National Museum of Natural History in Washington, DC.

Pickering to head Cleveland Omni

William Pickering has been promoted from projectionist to Theater Manager of the **Cleveland Clinic OMNIMAX Theater** at the **Great Lakes Science Center** in Cleveland, OH, succeeding **Nichole Harris** (see The Biz, March'98).

Ault promoted to VP at BRC

Scott Ault has been promoted to Vice President, Creative Development, at **BRC Imagination Arts** in Burbank, CA. Ault has been with the company since 1995.

Position Opening: Boston CP

*Omni Technical Coordinator, Marketing Division, **Museum of Science,** Boston.*

Coordinate all technical aspects and oversee staff of the **Mugar Omni Theater**, guaranteeing the highest quality presentation possible and ensuring maximum enjoyment for each visitor. Work with other departments for smooth operation.

Requires 1-3 years' experience, including operating and maintaining large format projection equipment and assembly of films and soundtracks. Excellent trouble-shooting skills, familiarity with theater automation systems, and willingness to be on call are required. Full time with some evenings and weekends required.

We offer a diverse and exciting work environment, excellent benefits, and free parking.

To apply, please send resume to: Human Resources, Museum of Science, Science Park, Boston MA 02114-1099. Fax: 617-589-0362. www.mos.org. An Equal Opportunity Employer. M/F/H/V.

Position Sought: Theater Director

Carson Malone is seeking a position as start-up manager or theater director of a large-format theater. He was formerly manager of the highly successful Tennessee Aquarium IMAX 3D theater, coordinating every aspect of theater start-up from the design phase to grand opening. His work at the Aquarium began in the Group Sales department, where he marketed and managed evening event programs to the association and corporate communities. Prior to the Aquarium, Malone served as a captain in the U.S. Air Force, specializing in project and personnel management.

Call 423-478-5943 or send e-mail to carson_malone@hotmail.com.

Postion Sought: Theater Director

Thomas Sanford IV seeks a position overseeing the start-up of an LF theater. Active in the LF and motion simulation industry for nearly a decade, Sanford worked at **Berkshire Ridefilm Corporation** and the **IMAX Theater at Scottsdale**, AZ. In 1992, he successfully opened the IMAX 3D theater at **Moody Gardens**, Galveston, TX, serving as its

*(from **INVENTORY** on page 1)*

inventory of LF films. (*MaxImage!* and White Oak are cooperating to ensure that theater and film abbreviations used in our respective publications are identical.)

The *Inventory* is available from White Oak for US$114.95 plus shipping. Order forms may be obtained by calling 781-639-0722 or faxing 781-639-2491. (Note that their area code has changed.)

The *Inventory* will be available at a special reduced rate of only $99.95 to attendees at the **Large Format Cinema Association** conference in Los Angeles

*(from **SHORTS** on page 16)*

The Los Angeles chapter of the Special Interest Group on Graphics (SIGGRAPH) of the Association for Computing Machinery (ACM) screened trailers of several IMAX 3D and 2D films at their April 14 meeting. The screening, held at the **California Science Center**'s new IMAX 3D theater, was presented by **Imax Corporation** Senior VP **Andy Gellis**, and included the trailers for ***Wings of Courage, Across the Sea of Time, L5, Into The Deep, The IMAX Nutcracker.*** Also screened was ***Paint Misbehavin'***, created on Imax's SANDDE 3D animation software, and several 3D animation tests.

LF Screenings at ASTC, Edmonton

The **Association of Science-Technology Centers** is offering LF film producers a limited number of paid conference sponsorships to screen new works on one day of the 1998 Annual Conference in Edmonton, AB, Canada. The screenings will be held at the IMAX Theatre of the **Edmonton Space and Science Center**, the conference host, on Monday, October 19,

Mysteries of Egypt

Destination Cinema/National Geographic; distributor: DCI/MSI; director: Bruce Neibaur; producers: Scott Swofford, Lisa Truitt; composer: Sam Cardon; starring Omar Sharif, Kate Maberly. Release: June 1998.

– Principal photography is complete. Picture is locked.
– May: Final mixing at Skywalker Sound, Marin County, CA.
- June 7: World Premiere at Canadian Museum of Civilization, Hull, ON.

Encounter in the 3rd Dimension

nWave Pictures; distributor: Iwerks; director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: fall 1998.

– Live action photography is complete.
– CGI continues into June at Movida and Trix in Brussels.
– Sound designer Pierre LeBeque and composer Louis Vink are mixing at Studio L'Equipe, Brussels.

T.rex: Back to the Cretaceous

Imax Corporation; distributor: Imax; director: Brett Leonard; producers: Antoine Compin, Charis Horton; executive producer: Andrew Gellis; starring Liz Stauber, Peter Horton, Kari Coleman. 3D. Release: fall 1998.

– Principal photography is complete.
– CGI is being produced at VIFX, supervised by L-Squared, continues into August.
– Editor Jonathan Shaw is cutting at L-Squared.

Wildfire: Feel the Heat

Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski; cinematographer: Rodney Taylor. Release: early 1999.

– Principal photography is complete.
– Editing in Los Angeles.

Olympic Glory

MegaSystems, Inc.; distributor: MegaSystems; director: Kieth Merrill; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard. Release: November 1998.

– Principal photography is complete.
– May: Editing in Santa Monica.

Wolves

National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; 1st assistant camera: Dylan Reade; sound recordist: Thierry Morlaas-Lurbe; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer. Release: January 1999.

– April 27 – May 9: Idaho, Montana.
– June: Yukon.
– Future locations: Northwest Territories, Montana, Minnesota, Wyoming, Nova Scotia, Quebec.

Atlantis of the Sand

nWave Pictures; director: Ben Stassen; producer: Chalotte Huggins. Release: early 1999.

– The unstable situation in the Middle East has led nWave to delay plans to shoot in Yemen and Oman this spring. The company hopes it will be possible to send crews later in the year.

The Old Man and the Sea

Productions Pascal Blais/Panorama Film Studio of Yaroslav/Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: tba; director (animation): Alexander Petrov; director (live action): tba; producer: Michel Sery; executive producer: Bernard Lajoie. Release: early 1999.

– Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by late 1998.
– June: Key West, Florida; Michigan.
– Future locations: Pamplona, Spain; Mount Kilimanjaro.

Extreme

A Beyak Long de Jong Franken presentation; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: February 1999.

– April: Snowboarding and skiing near Juneau, Alaska.
– May: Windsurfing in Maui, rock climbing in Moab, UT.
- June: BASE-jumping in Norway.

Golf

JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; producer: Jim Rutherford; executive producer: Ruffin Beckwith; cinematographer: Reed Smoot. Release: spring 1999.

– April: Shooting at Augusta National, Augusta, GA, Puerto Rico, Utah.
– Future locations: Scotland, Japan, South Africa, Indonesia, Egypt.

Cocos: Island of the Sharks

Nova/WGBH, Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.

– April: Shot at Cocos Island.
– Future shooting: up to four month-long trips to Cocos.

Feel the Wind

World Media Partners, Bristol Marketing Group; dist: tba; director: Kieth Merrill. Release: mid 1999.

– June 9 – 13: 3 crews to shoot Harley-Davidson's 95th anniversary celebration, Milwaukee, WI.

Great Migrations

Houston Museum of Natural Science/Graphic Films Corp; distributor: HMNS; director: George Casey; producer: Paul Novros; executive producer: Truett Lattimer. Release: late 1999

– March: Shot Monarch butterfly migration and J.J. the gray whale.
– June: Shooting zebras and flamingoes in

Bookings: May 1998 by film

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the World Wide Web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

Key to Status:

A - most frequent or only show
B - any other regularly scheduled film
E - evenings or weekends only
F - festivals or less than one month run
S - irregularly for schools, not on public

Film	Theater	Open	Close	Status
AEK	Los Angeles CSC	5/1/98		B
	Vancouver CN	5/1/98	6/30/98	A
Africa	Adelaide	4/98	8/98	
	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Bochum	12/17/97	6/1/98	A
	Boston			S
	Cape Town	7/14/95	4/15/99	B
	Cleveland	11/22/97		B
	Duluth	3/6/98	6/5/98	A
	Hampton	3/28/98	7/15/98	E
	Hastings	11/25/97	6/8/98	A
	Indianapolis CMI	1/30/98	5/21/98	
	Kurashiki	12/15/97	6/15/98	A
	Macon	3/16/98	9/18/98	A
	Madrid	9/14/97	8/31/98	
	Matsusaka	12/15/97	6/15/98	
	Mexico City	10/6/97	6/5/98	A
	Milwaukee	10/25/97	6/5/98	
	Munich	11/6/97		E
	Ontario Mills	2/6/98	6/5/98	
	Orlando OSC	3/15/98	7/31/98	B
	Perth	12/20/97		B
	Seville	10/16/97	6/15/98	S
	Sudbury			S
	Tianjin	1/1/98	12/31/98	
	Vancouver CN	5/1/98	12/31/98	B
	Vienna	4/98	6/98	F
	Winnipeg	8/20/97	12/31/98	
Alamo	San Antonio	1/88	12/99	A
Alaska	Albuquerque	3/14/98	9/98	A
	Chiba City	4/1/98	3/31/99	A
	Hague	12/11/97	5/10/98	A
	Kagoshima	10/1/97	9/30/98	A
	Kansas City Zoo	5/15/98	7/2/98	A
	Katoomba	12/19/97	12/18/98	B
	Louisville	1/15/98	5/6/98	B
	Milwaukee	4/25/98	10/16/98	
	Munich	11/6/97		B
	Nagoya OT	4/1/98	3/31/99	A
	New Orleans	3/6/98	9/30/98	A
	Norwalk	1/1/98	6/18/98	A
	Ohta Sambe	4/1/98	9/30/98	A
	Osaka ST	11/1/97	5/31/98	A
	Poitiers Imax	2/98	12/98	A
	Richmond	4/4/98	8/6/98	B
	San Diego	3/6/98	7/2/98	B
	Sanuki	4/1/98	9/30/98	A
	Seattle PSC	12/10/97	9/7/98	
	Taipei MCRC	1/98	7/98	
	Tokyo ACM	4/1/98	9/30/98	A
	Vancouver CN	4/10/98	6/30/98	B
	Zion	4/1/98	8/21/98	B
Amazon	Apple Valley	2/27/98	8/31/98	A
	Melbourne	2/98	12/98	
	Munich	11/6/97		B
	New York AMNH	5/9/98		
	Quebec	2/24/98	6/22/98	B
	Rotterdam	12/11/97	6/10/98	
	Speyer Imax	11/14/97		
	Stockholm	3/6/98	11/14/98	B
	Sydney	2/98	7/98	
	Vienna	1/9/98	6/30/98	A
	Winnipeg	3/1/98	6/30/98	B
Antarc	Coomera	12/97	12/98	
	Hastings			S
ATSOT	Apple Valley	3/98		B
	Bochum	12/97	5/98	
	Brossard	3/98	10/98	
	London Troc	12/12/97		A
	Madrid	5/98		
	New York Sony			B
	Paris Def	1/98		B
	Sinsheim	9/12/97	8/31/98	A
	Sydney	3/15/98	9/98	
Beavers	Baltimore			S
	Barcelona	12/1/97	11/98	
	Calgary EC	6/30/97	6/98	S
	Lubbock	5/25/98	9/30/98	
	Munich			S
	Winnipeg	3/6/98	6/30/98	B
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Dublin IRL	4/98		
	London ONT	3/98		
	Munich	11/6/97		B
	Speyer Imax	5/19/95		B
	Sydney	3/98		B
Closed	Bradford	8/29/97	12/98	
CV	Huntsville			B
	Leon	2/13/98	2/12/99	
	Lucerne	11/1/97		
	Myrtle Beach	4/1/98	5/31/98	B
	Perth	2/1/97	6/30/98	B
	Vancouver SW	11/18/96	11/7/98	B
	Wash NASM	8/8/96	9/7/98	A
DIA	Halifax	1/23/98	5/19/98	B
	Hutchinson			S
	KSC 1	7/21/95	12/31/99	A
DIS	Coomera	6/97	6/98	
	Dayton	12/15/97	5/22/98	
	Hastings			S
	Huntsville			A
	Hutchinson			S
	Lucerne	7/1/97	6/30/98	
	Memphis	2/7/98	5/29/98	A
	Memphis	5/30/98	10/16/98	B
	Speyer Dome	8/2/97		B
Discov	Monterrey	2/5/97	8/6/98	
EMSH	Seattle Omni			A
Everest	Adelaide	4/8/98		
	Atlanta FMNH	4/98	12/31/98	A
	Baltimore	5/22/98	10/1/98	A
	Barcelona	3/12/98	3/10/99	A
	Boston	3/4/98		A
	Branson	5/98	4/99	B
	Brussels	4/1/98	9/6/98	
	Calgary EC	3/11/98	7/11/98	
	Cape Town	4/1/98		A
	Charlotte	3/98	9/6/98	
	Chattanooga	3/28/98	9/98	
	Chicago MSI	5/6/98	10/98	A
	Cleveland	3/27/98	8/27/98	
	Copenhagen	4/2/98	2/99	
	Denver	3/5/98	10/8/98	A
	Detroit	4/1/98	7/31/99	
	Dusseldorf	3/11/98	9/10/98	
	Edmonton	3/28/98	9/27/98	
	Fort Lauderdale	4/17/98		A
	Fort Worth	3/27/98		
	Hague	4/23/98	4/22/99	
	Halifax	5/20/98	9/19/98	A
	Hampton	5/22/98		B
	Hampton	3/24/98	5/21/98	A
	Hastings	3/23/98	9/21/98	A
	Houston MNS	3/6/98	9/30/98	A
	Hutchinson	3/12/98	9/98	A
	Indianapolis CMI	5/22/98	9/10/98	
	Irvine	3/6/98		
	Kansas City Zoo	5/15/98	10/98	B
	Kansas City Zoo	3/14/98	5/98	A
	Las Vegas CP	3/6/98	9/5/98	
	Little Rock	4/15/98	12/31/98	
	London Troc	3/10/98	9/15/98	
	Lubbock	4/18/98	9/5/98	
	Lucerne	3/12/98	11/98	
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98		
	Milwaukee	3/98	12/11/98	
	Montreal VP	4/3/98		A
	Munich	3/98	9/10/98	
	Neuilly	4/1/98	7/31/98	
	New Orleans	5/15/98		
	New York Sony	3/5/98	6/4/98	
	Ontario Edw	5/98	12/98	
	Orlando OSC	3/11/98	7/31/98	A
	Oslo	4/1/98	4/30/99	
	Paris Def	3/11/98	11/3/98	A
	Paris Geo	3/11/98	9/10/99	
	Pensacola	3/6/98	12/31/98	
	Philadelphia	4/3/98	9/7/98	
	Pittsburgh	5/15/98	12/10/98	A
	Portland	5/29/98	1/2/99	
	Puebla	4/15/98		
	Regina	3/11/98	6/10/98	
	Richmond	4/4/98	9/7/98	A
	Rotterdam	4/23/98	4/22/99	
	Saint Augustine	4/15/98	1/1/99	
	San Antonio	5/1/98	9/5/98	
	San Diego	3/6/98	9/30/98	A
	Scottsdale	3/5/98	7/4/98	
	Singapore SC	3/7/98	8/31/98	A

Film	Theater	Open	Close	Status
	Speyer Imax	4/2/98	12/10/98	A
	Spokane	4/4/98	9/15/98	
	Stockholm	3/25/98	9/10/98	A
	Sydney	3/15/98		
	Syracuse	4/30/98	11/1/98	
	Tampa	5/22/98	11/19/98	A
	Tempe	3/5/98	7/4/98	
	Vancouver SW	3/6/98	11/5/98	A
	Vienna	4/3/98		A
	Wash NASM	3/5/98	9/7/98	E
	Winnipeg	3/11/98	7/10/98	A
FEOC	Charlotte	1/10/98	9/4/98	
FITS	Poitiers MC	2/97	11/98	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97		
FOK	Hastings			S
	London ONT	6/1/97		S
FOTA	Kaohsiung	9/96		
FP	Macon	7/1/97	7/1/98	
	Vila Franca	5/10/97	5/10/98	A
GAW	Baltimore	8/1/97	6/30/98	
	Myrtle Beach	1/1/98	5/31/98	E
	Phoenix	11/15/97	5/15/98	A
	Saint Louis Arch	3/3/97	3/31/99	A
GC	Cape Town	4/14/97	3/31/00	B
	Madrid	10/16/97	10/15/98	
	Munich	11/6/97	5/31/98	B
	Oslo	5/98	8/1/98	
	Puebla	12/97	6/98	
	Singapore SC	5/98	12/98	
	Speyer Imax	5/19/95		
	Speyer Imax	5/19/95		B
	Tampa	3/27/98	12/17/98	B
GP	Atlanta FMNH	5/1/98	9/30/98	A
	Cincinnati	2/14/98		A
	Saint Louis SC	2/98	8/98	
	Saint Paul	2/7/98	6/98	A
HCBTD	San Simeon			A
HD	Chicago NP	2/13/98		
	New York Sony	5/9/97	5/9/98	
	Osaka SM	1/1/98	5/31/98	A
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Norwalk	1/2/98	6/13/98	
	Taichung	10/17/97		
IA	Quebec	2/24/98	6/22/98	E
Imagine	Munich	11/27/97		
ITD	Apple Valley	4/5/97	5/31/98	A
	Chattanooga	4/97	5/99	B
	Chicago NP	8/15/97	8/15/98	
	Dublin IRL	4/98		
	Galveston	1/19/98	5/21/98	A
	Kaohsiung	9/5/97	9/30/99	
	Los Angeles CSC	2/6/98		A
	Madrid	7/97	6/98	A
	Ontario Edw	11/26/97	12/30/99	B
	Poitiers Solido	2/98	11/98	A
	Sinsheim	4/28/96		B
	Sydney	3/1/98	2/28/99	B
	Tempe	3/5/98		
L5	Chattanooga	11/15/97		
	Galveston	12/26/96		A
	Kaohsiung	10/1/97	3/31/99	
	Sinsheim	10/20/96		B
	Sydney	3/1/98	2/28/99	B
LB	Galveston	1/9/98	5/16/98	B
	Munich	11/27/97		
	Sinsheim	11/3/97		B
	Taejon Sci	7/1/97	6/30/99	
	Vancouver CN	4/10/98	6/30/98	B
LS	Baltimore	4/22/98	5/2/98	E
	Cleveland	11/21/97		A
	Galveston	1/19/98		E
	Halifax	3/20/98	5/19/98	B
	Hutchinson			S
	Madrid	4/1/98	3/1/99	
	Monterrey	2/6/98	8/7/98	A
	Munich	11/6/97		B
	Norfolk	6/1/94		A
	Portland	4/1/97	10/1/98	
	Seattle Omni	11/10/95	11/9/00	B
	Speyer Dome	11/14/97		B
	Sudbury	2/16/98	6/18/98	A
	Vancouver SW	3/15/98	5/18/98	B
	Xalapa	11/1/97	6/30/98	A
MG	Galveston	1/9/98	5/16/98	
	London ONT	9/16/97		S
MOF	Hampton	3/28/98	5/21/98	B
	Hutchinson	3/12/98	5/22/98	B
	Jersey City	4/98		A
	Louisville	1/15/98	5/6/98	A
	Louisville	5/7/98	10/6/98	B
	Pensacola	11/8/96		A
	Pittsburgh	12/12/97	5/14/98	A
	Pittsburgh	5/15/98	9/6/98	E
	Portland	1/1/98	11/20/98	B
MOTM	Bochum	12/1/97	6/30/98	
	Munich	11/6/97		B
MTM	Alamogordo	7/1/97	6/30/98	A
	Branson	3/1/98	2/28/99	B
	Calgary EC	3/1/98	6/30/98	
	Copenhagen	10/23/97	10/23/98	
	Dallas SP	9/25/97	9/98	A
	Edmonton	1/5/98	12/31/98	
	Hampton	3/28/98	5/21/98	B
	Houston SCH	6/28/97	7/98	
	Indianapolis WR	8/7/97		
	KSC 1	5/21/97		A
	Lubbock	8/1/97		
	Omiya	3/14/98	9/6/98	A
	Poitiers Omni	2/98	11/98	
	Santa Clara	3/28/98	11/1/98	A
	Seattle PSC	3/1/98	9/30/98	
	Wash NASM	5/21/97	9/7/98	B
Niagara	Munich	1/20/98	7/20/98	
	Niagara	1/96	12/98	A
Ozarks	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		B
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Kansas City Zoo	1/17/98	7/3/99	B
	Munich	11/6/97		B
	Speyer Dome	8/2/97		B
SC	Baltimore			S
	Boston			S
	Lubbock	2/15/98	6/15/98	
	Munich	11/6/97		E
	Philadelphia	1/30/98	6/19/98	A
	Sudbury	2/16/98		B
	Tijuana	8/16/97	5/30/98	
SE	Galveston	3/7/98	5/15/98	A
	Hong Kong	2/10/98		A
	Little Rock	1/10/97	6/5/98	A
	London ONT	3/98	6/98	B
	Memphis	5/30/98	10/16/98	A
	Munich	11/6/97		E
	Rio	5/98	12/20/98	
	Seoul	11/8/97	5/7/98	A
	Wash NASM	10/31/97	9/7/98	E
Sedona	Sedona	3/28/98	10/31/98	A
SFTGS	Madrid	7/97	6/98	B
	Memphis	2/7/98	5/29/98	B
	Munich	11/6/97		E
SI	London ONT	12/97		S
	Mexico City	5/1/98	12/31/98	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	3/5/99	B
	Copenhagen	6/1/97	6/1/98	
	London ONT	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Syracuse	2/28/98	8/31/98	

Wolves, *directed by David Douglas, is a National Wildlife Federation/Wolfco production, set for release in January 1999. On location in Yellowstone National Park, March 1998.*

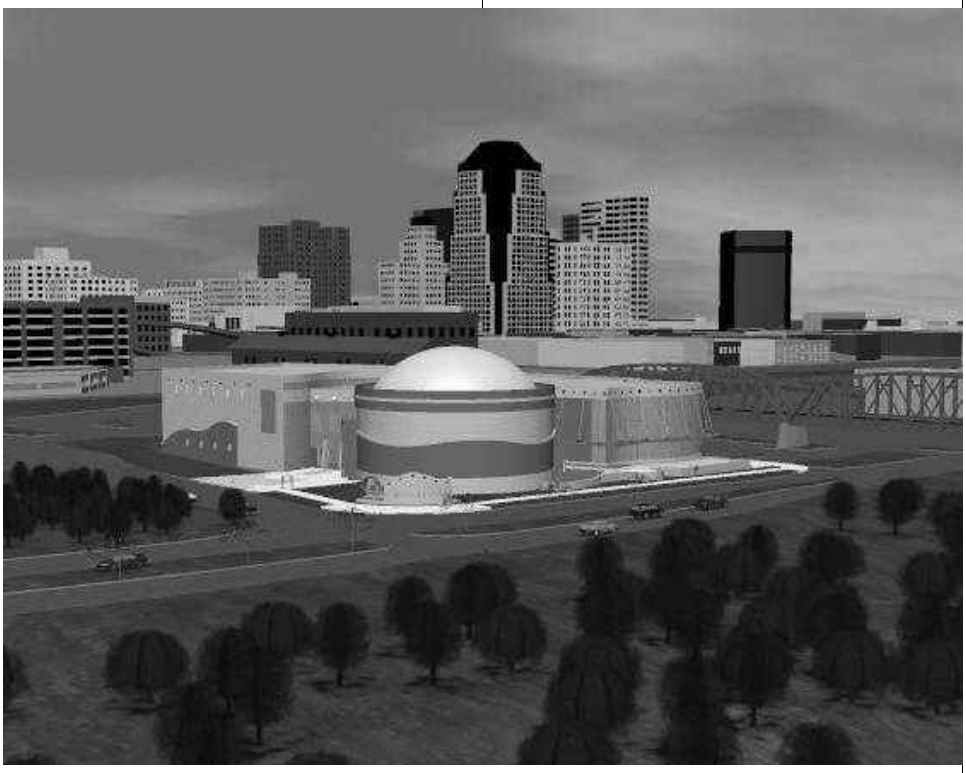
Film	Theater	Open	Close	Status
SSpdwy	Baltimore	1/22/98	5/21/98	A
	Brossard	5/1/98	6/30/98	
	Dayton	5/23/98	9/3/98	A
	Denver	5/22/98	10/8/98	E
	Edmonton	12/22/97	8/31/98	B
	Fort Lauderdale	12/1/97	7/1/98	
	Gurnee	4/18/98	11/1/98	
	Hutchinson	5/15/98	11/98	B
	Indianapolis WR	4/2/98		
	London ONT	4/98		
	Orlando Muv	5/31/98	1/1/99	
	Osaka SM	12/2/97	6/30/98	
	Perth	9/1/97	5/30/98	
	Portland	2/1/98	7/31/98	
	Regina	6/15/97	6/15/98	A
	Rochester MSC	3/10/98	12/31/98	
	Saint Louis SC	5/29/98	9/10/98	
	Speyer Imax	4/2/98	8/31/98	B
	Tijuana	4/4/98	9/30/98	
	Vancouver SW			S
SSymph	Nagano Hot	10/96	12/98	A
T40	Baltimore	4/22/98	5/2/98	E
	Halifax	3/20/98	5/19/98	A
	Halifax	5/20/98	9/19/98	B
	Honolulu DCI	2/1/98		B
	New York AMNH	1/20/98	5/20/98	
	Seattle Omni	2/13/98		B
T90	Norwalk	1/1/98	6/18/98	E
TBAA	Chicago MSI	2/1/96	2/1/99	S
	Phoenix	10/4/97	12/31/99	B
TF	Dayton	1/1/97	12/31/99	
	Leon	8/30/97	7/31/98	A
	Madrid	7/97	6/98	B
	Tampa	5/22/98	9/3/98	B
	Tampa	3/27/98	5/21/98	A
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/98		
	Baltimore	5/22/98	10/1/98	B
	Branson	3/98		
	Brussels	10/8/97		A
	Chicago MSI	1/30/98	5/98	B
	Copenhagen	12/97	5/98	
	Dallas SP	3/98	11/98	
	Galveston	5/98		
	Hague	2/98	8/98	
	Hull	4/98		
	London Troc	12/12/97		B
	Melbourne	3/98		
	Myrtle Beach	5/24/98	5/31/98	A
	Perth	4/98		
	Philadelphia	10/7/97		B
	Quebec	2/24/98	6/22/98	A
	Sandusky	4/98		A
	Shakopee	5/98		A
	Spokane	5/98		
	Tijuana	2/98	8/98	
	Tokyo IMAX	11/97	5/98	
	Toronto OP	3/6/98	9/98	A
	Toronto OSC	3/6/98	9/98	A
	Valencia Spn	3/98		
	Vancouver CN	5/1/98	6/30/98	B
TRF	Boston			S
	Vantaa	1/9/97	8/30/98	A
TTL	Baltimore			S
	Boston			S
	Richmond	4/6/98	5/10/98	B
VLBP	Shima	1/96	12/98	
WATE	Katoomba	6/1/97		A
Whales	Baltimore	11/7/97	6/23/99	S
	Cape Town	7/17/97	7/15/99	A
	Chicago MSI	1/30/98	5/98	B
	Chicago MSI	5/98	9/1/98	B
	Fort Lauderdale	10/17/97	10/31/98	
	Fort Worth	11/7/97	5/7/98	
	Honolulu DCI	1/15/97		B
	Houston MNS	11/26/97	5/1/98	A
	Lucerne	7/1/97	6/98	A
	Macon	5/10/97		
	Munich	11/6/97		B
	Myrtle Beach	5/1/98	5/31/98	B
	Phoenix	5/16/98	12/15/98	A
	Pittsburgh	12/12/97	5/14/98	E
	Reno FP	1/1/98	7/1/98	
	Sagamihara	4/20/98	10/20/98	
	San Antonio	1/15/98	12/31/98	
	San Diego	11/1/97	6/30/98	
	San Simeon	7/24/97	5/24/98	
	Seattle Omni	7/18/97	5/31/98	B
	Speyer Imax	6/27/97		A
	Taipei MCRC	7/1/97	6/30/98	A
	Toronto OP	9/15/97	9/14/98	
	Virginia Beach	12/20/96	12/20/98	
	Yellowstone	1/19/98	6/30/98	
WOC	Dusseldorf	4/1/98	11/30/98	
	Fort Lauderdale	3/20/98		
	Indianapolis WR	2/98	5/98	
	Melbourne	3/98		
	Poitiers Imax 3D	5/98	5/99	A
	Sinsheim	2/21/98		
Yell	Calgary EC	3/1/98	7/1/98	
	Macon	1/20/97		
	Munich	11/6/97		B
ZC	Zion	4/1/98	10/31/98	A

May 1998 by Theater

Theater	Film	Open	Close	Status
Adelaide	Africa	4/98	8/98	
	Everest	4/8/98		
Aguascalientes	TR	4/98		
Alamogordo	MTM	7/1/97	6/30/98	A
Albuquerque	Alaska	3/14/98	9/98	A
Apple Valley	Amazon	2/27/98	8/31/98	A
	ATSOT	3/98		B
	ITD	4/5/97	5/31/98	A
Atlanta FMNH	Everest	4/98	12/31/98	A
	GP	5/1/98	9/30/98	A
Baltimore	Africa			S
	Beavers			S
	Everest	5/22/98	10/1/98	A
	GAW	8/1/97	6/30/98	
	LS	4/22/98	5/2/98	E
	ROF			S
	SC			S
	SSpdwy	1/22/98	5/21/98	A
	T40	4/22/98	5/2/98	E
	TR	5/22/98	10/1/98	B
	TTL			S
	Whales	11/7/97	6/23/99	S
Barcelona	Beavers	12/1/97	11/98	
	Everest	3/12/98	3/10/99	A
	SOLOE	3/26/98	3/5/99	B
Beijing	Africa	8/25/97	8/25/99	A
Bochum	Africa	12/17/97	6/1/98	A
	ATSOT	12/97	5/98	
	MOTM	12/1/97	6/30/98	
Boston	Africa			S
	Everest	3/4/98		A
	SC			S
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Everest	5/98	4/99	B
	MTM	3/1/98	2/28/99	B
	Ozarks	1/1/93	12/31/99	A
	TR	3/98		
Brossard	ATSOT	3/98	10/98	
	SSpdwy	5/1/98	6/30/98	
Brussels	Everest	4/1/98	9/6/98	
	TR	10/8/97		A
Calgary EC	Beavers	6/30/97	6/98	S
	Everest	3/11/98	7/11/98	
	MTM	3/1/98	6/30/98	
	Yell	3/1/98	7/1/98	
Cape Town	Africa	7/14/95	4/15/99	B
	Everest	4/1/98		A
	GC	4/14/97	3/31/00	B
	Whales	7/17/97	7/15/99	A
Charlotte	Everest	3/98	9/6/98	
	FEOC	1/10/98	9/4/98	
Chattanooga	Everest	3/28/98	9/98	
	ITD	4/97	5/99	B
	L5	11/15/97		
Chiba City	Alaska	4/1/98	3/31/99	A
Chicago MSI	Everest	5/6/98	10/98	A
	TBAA	2/1/96	2/1/99	S
	TR	1/30/98	5/98	B
	Whales	1/30/98	5/98	B
	Whales	5/98	9/1/98	B
Chicago NP	HD	2/13/98		
	ITD	8/15/97	8/15/98	
Cincinnati	GP	2/14/98		A
Cleveland	Africa	11/22/97		B
	Everest	3/27/98	8/27/98	
	LS	11/21/97		A
Coomera	Antarc	12/97	12/98	
	DIS	6/97	6/98	
Copenhagen	Everest	4/2/98	2/99	
	MTM	10/23/97	10/23/98	
	SOLOE	6/1/97	6/1/98	
	TR	12/97	5/98	
Dallas SP	MTM	9/25/97	9/98	A
	TR	3/98	11/98	
Dayton	DIS	12/15/97	5/22/98	
	SSpdwy	5/23/98	9/3/98	A
	TF	1/1/97	12/31/99	
Denver	Everest	3/5/98	10/8/98	A
	SSpdwy	5/22/98	10/8/98	E

Theater	Film	Open	Close	Status
Detroit	Everest	4/1/98	7/31/99	
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	4/98		
	ITD	4/98		
Duluth	Africa	3/6/98	6/5/98	A
Dusseldorf	Everest	3/11/98	9/10/98	
	WOC	4/1/98	11/30/98	
Edmonton	Everest	3/28/98	9/27/98	
	MTM	1/5/98	12/31/98	
	SSpdwy	12/22/97	8/31/98	B
Fort Lauderdale	Everest	4/17/98		A
	SSpdwy	12/1/97	7/1/98	
	Whales	10/17/97	10/31/98	
	WOC	3/20/98		
Fort Worth	Everest	3/27/98		
	Whales	11/7/97	5/7/98	
Galveston	ITD	1/19/98	5/21/98	A
	L5	12/26/96		A
	LB	1/9/98	5/16/98	B
	LS	1/19/98		E
	MG	1/9/98	5/16/98	
	SE	3/7/98	5/15/98	A
	TR	5/98		
Gurnee	SSpdwy	4/18/98	11/1/98	
Hague	Alaska	12/11/97	5/10/98	A
	Everest	4/23/98	4/22/99	
	TR	2/98	8/98	
Halifax	DIA	1/23/98	5/19/98	B
	Everest	5/20/98	9/19/98	A
	LS	3/20/98	5/19/98	B
	T40	5/20/98	9/19/98	B
	T40	3/20/98	5/19/98	A
Hampton	Africa	3/28/98	7/15/98	E
	Everest	5/22/98		B
	Everest	3/24/98	5/21/98	A
	MOF	3/28/98	5/21/98	B
	MTM	3/28/98	5/21/98	B
Hastings	Africa	11/25/97	6/8/98	A
	Antarc			S
	DIS			S
	Everest	3/23/98	9/21/98	A
	FOK			S
Hong Kong	SE	2/10/98		A
Honolulu DCI	HH	12/2/91		A
	ROF	1/18/94		B
	T40	2/1/98		B
	Whales	1/15/97		B
Houston MNS	Everest	3/6/98	9/30/98	A
	Whales	11/26/97	5/1/98	A
Houston SCH	MTM	6/28/97	7/98	
Hull	TR	4/98		
Huntsville	CV			B
	DIS			A
Hutchinson	DIA			S
	DIS			S
	Everest	3/12/98	9/98	A
	LS			S
	MOF	3/12/98	5/22/98	B
	SSpdwy	5/15/98	11/98	B
Indianapolis CMI	Africa	1/30/98	5/21/98	
	Everest	5/22/98	9/10/98	
Indianapolis WR	MTM	8/7/97		
	SSpdwy	4/2/98		
	WOC	2/98	5/98	
Irvine	Everest	3/6/98		
Jersey City	MOF	4/98		A
Kagoshima	Alaska	10/1/97	9/30/98	A
Kansas City Zoo	Alaska	5/15/98	7/2/98	A
	Everest	3/14/98	5/98	A
	Everest	5/15/98	10/98	B
	ROF	1/17/98	7/3/99	B
Kaohsiung	FOTA	9/96		
	ITD	9/5/97	9/30/99	
	L5	10/1/97	3/31/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	WATE	6/1/97		A
KSC 1	DIA	7/21/95	12/31/99	A
	MTM	5/21/97		A
Kurashiki	Africa	12/15/97	6/15/98	A
Laie	PO	1/96		B
Las Vegas CP	Everest	3/6/98	9/5/98	
Leon	CV	2/13/98	2/12/99	
	TF	8/30/97	7/31/98	A
Little Rock	Everest	4/15/98	12/31/98	
	SE	1/10/97	6/5/98	A
London ONT	BP	3/98		
	FOK	6/1/97		S
	MG	9/16/97		S
	SE	3/98	6/98	B
	SI	12/97		S
	SOLOE	12/1/96		S
	SSpdwy	4/98		
London Troc	ATSOT	12/12/97		A
	Everest	3/10/98	9/15/98	
	TR	12/12/97		B
Los Angeles CSC	AEK	5/1/98		B
	ITD	2/6/98		A
Louisville	Alaska	1/15/98	5/6/98	B
	MOF	5/7/98	10/6/98	B
	MOF	1/15/98	5/6/98	A
Lubbock	Beavers	5/25/98	9/30/98	
	Everest	4/18/98	9/5/98	
	MTM	8/1/97		
	SC	2/15/98	6/15/98	
Lucerne	CV	11/1/97		
	DIS	7/1/97	6/30/98	
	Everest	3/12/98	11/98	
	Whales	7/1/97	6/98	A
Macon	Africa	3/16/98	9/18/98	A
	FP	7/1/97	7/1/98	
	Whales	5/10/97		
	Yell	1/20/97		
Madrid	Africa	9/14/97	8/31/98	
	ATSOT	5/98		
	Everest	3/11/98	3/10/99	
	GC	10/16/97	10/15/98	
	ITD	7/97	6/98	A
	LS	4/1/98	3/1/99	
	SFTGS	7/97	6/98	B
	TF	7/97	6/98	B
Matsusaka	Africa	12/15/97	6/15/98	
Melbourne	Amazon	2/98	12/98	
	Everest	5/98		
	TR	3/98		
	WOC	3/98		
Memphis	DIS	5/30/98	10/16/98	B
	DIS	2/7/98	5/29/98	A
	SE	5/30/98	10/16/98	A
	SFTGS	2/7/98	5/29/98	B
Mexico City	Africa	10/6/97	6/5/98	A
	SI	5/1/98	12/31/98	A
Milwaukee	Africa	10/25/97	6/5/98	
	Alaska	4/25/98	10/16/98	
	Everest	3/98	12/11/98	
Monterrey	Discov	2/5/97	8/6/98	
	LS	2/6/98	8/7/98	A
Montreal VP	Everest	4/3/98		A
Munich	Africa	11/6/97		E
	Alaska	11/6/97		B
	Amazon	11/6/97		B
	Beavers			S
	BP	11/6/97		B
	Everest	3/98	9/10/98	
	GC	11/6/97	5/31/98	B
	Imagine	11/27/97		
	LB	11/27/97		
	LS	11/6/97		B
	MOTM	11/6/97		B
	Niagara	1/20/98	7/20/98	
	ROF	11/6/97		B
	SC	11/6/97		E
	SE	11/6/97		E
	SFTGS	11/6/97		E
	Whales	11/6/97		B
	Yell	11/6/97		B
Myrtle Beach	CV	4/1/98	5/31/98	B
	GAW	1/1/98	5/31/98	E
	TR	5/24/98	5/31/98	A
	Whales	5/1/98	5/31/98	B
Nagano Hot	SSymph	10/96	12/98	A
Nagoya OT	Alaska	4/1/98	3/31/99	A
Neuilly	Everest	4/1/98	7/31/98	
New Orleans	Alaska	3/6/98	9/30/98	A
	Everest	5/15/98		
New York AMNH	Amazon	5/9/98		
	T40	1/20/98	5/20/98	
New York Sony	ATSOT			B
	Everest	3/5/98	6/4/98	
	HD	5/9/97	5/9/98	
Niagara	Niagara	1/96	12/98	A
Norfolk	LS	6/1/94		A
Norwalk	Alaska	1/1/98	6/18/98	A
	HH	1/2/98	6/13/98	
	T90	1/1/98	6/18/98	E
Ohta Sambe	Alaska	4/1/98	9/30/98	A
Omiya	MTM	3/14/98	9/6/98	A
Ontario Edw	Everest	5/98	12/98	
	ITD	11/26/97	12/30/99	B
Ontario Mills	Africa	2/6/98	6/5/98	
Orlando Muv	SSpdwy	5/31/98	1/1/99	
Orlando OSC	Africa	3/15/98	7/31/98	B
	Everest	3/11/98	7/31/98	A
Osaka SM	HD	1/1/98	5/31/98	A
	SSpdwy	12/2/97	6/30/98	
Osaka ST	Alaska	11/1/97	5/31/98	A
Oslo	Everest	4/1/98	4/30/99	
	GC	5/98	8/1/98	
Paris Def	ATSOT	1/98		B
	Everest	3/11/98	11/3/98	A
Paris Geo	Everest	3/11/98	9/10/99	
Pensacola	Everest	3/6/98	12/31/98	
	MOF	11/8/96		A
Perth	Africa	12/20/97		B
	CV	2/1/97	6/30/98	B
	SSpdwy	9/1/97	5/30/98	
	TR	4/98		
Philadelphia	Everest	4/3/98	9/7/98	
	SC	1/30/98	6/19/98	A
	TR	10/7/97		B
Phoenix	GAW	11/15/97	5/15/98	A
	TBAA	10/4/97	12/31/99	B
	Whales	5/16/98	12/15/98	A
Pittsburgh	Everest	5/15/98	12/10/98	A
	MOF	5/15/98	9/6/98	E
	MOF	12/12/97	5/14/98	A
	Whales	12/12/97	5/14/98	E
Poitiers Imax	Alaska	2/98	12/98	A
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers MC	FITS	2/97	11/98	A
Poitiers Omni	MTM	2/98	11/98	
Poitiers Solido	ITD	2/98	11/98	A
Portland	Everest	5/29/98	1/2/99	
	LS	4/1/97	10/1/98	

Theater	Film	Open	Close	Status
	MOF	1/1/98	11/20/98	B
	SSpdwy	2/1/98	7/31/98	
Puebla	Everest	4/15/98		
	GC	12/97	6/98	
Quebec	Amazon	2/24/98	6/22/98	B
	IA	2/24/98	6/22/98	E
	TR	2/24/98	6/22/98	A
Regina	Everest	3/11/98	6/10/98	
	SSpdwy	6/15/97	6/15/98	A
Reno FP	Whales	1/1/98	7/1/98	
Richmond	Alaska	4/4/98	8/6/98	B
	Everest	4/4/98	9/7/98	A
	TTL	4/6/98	5/10/98	B
Rio	SE	5/98	12/20/98	
Rochester MSC	SSpdwy	3/10/98	12/31/98	
Rotterdam	Amazon	12/11/97	6/10/98	
	Everest	4/23/98	4/22/99	
Sagamihara	Whales	4/20/98	10/20/98	
Saint Augustine	Everest	4/15/98	1/1/99	
Saint Louis Arch	GAW	3/3/97	3/31/99	A
Saint Louis SC	GP	2/98	8/98	
	SSpdwy	5/29/98	9/10/98	
Saint Paul	GP	2/7/98	6/98	A
San Antonio	Alamo	1/88	12/99	A
	Everest	5/1/98	9/5/98	
	Whales	1/15/98	12/31/98	
San Diego	Alaska	3/6/98	7/2/98	B
	Everest	3/6/98	9/30/98	A
	Whales	11/1/97	6/30/98	
San Simeon	HCBTD			A
	Whales	7/24/97	5/24/98	
Sandusky	TR	4/98		A
Santa Clara	MTM	3/28/98	11/1/98	A
Sanuki	Alaska	4/1/98	9/30/98	A
Scottsdale	Everest	3/5/98	7/4/98	
Seattle Omni	EMSH			A
	LS	11/10/95	11/9/00	B
	T40	2/13/98		B
	Whales	7/18/97	5/31/98	B
Seattle PSC	Alaska	12/10/97	9/7/98	
	MTM	3/1/98	9/30/98	
Sedona	Sedona	3/28/98	10/31/98	A
Seoul	SE	11/8/97	5/7/98	A
Seville	Africa	10/16/97	6/15/98	S
Shakopee	TR	5/98		A
Shima	VLBP	1/96	12/98	
Singapore SC	Everest	3/7/98	8/31/98	A
	GC	5/98	12/98	
Sinsheim	ATSOT	9/12/97	8/31/98	A
	ITD	4/28/96		B
	L5	10/20/96		B
	LB	11/3/97		B
	WOC	2/21/98		
Speyer Dome	DIS	8/2/97		B
	LS	11/14/97		B
	ROF	8/2/97		B
Speyer Imax	Amazon	11/14/97		
	BP	5/19/95		B
	Everest	4/2/98	12/10/98	A
	GC	5/19/95		
	GC	5/19/95		B
	SSpdwy	4/2/98	8/31/98	B
	Whales	6/27/97		A
Spokane	Everest	4/4/98	9/15/98	
	TR	5/98		
Stockholm	Amazon	3/6/98	11/14/98	B
	Everest	3/25/98	9/10/98	A
Sudbury	Africa			S
	LS	2/16/98	6/18/98	A
	SC	2/16/98		B
Sydney	Amazon	2/98	7/98	
	ATSOT	3/15/98	9/98	
	BP	3/98		B
	Everest	3/15/98		
	ITD	3/1/98	2/28/99	B
	L5	3/1/98	2/28/99	B
Syracuse	Everest	4/30/98	11/1/98	
	Speed	2/28/98	8/31/98	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	HH	10/17/97		
Taipei MCRC	Alaska	1/98	7/98	
	Whales	7/1/97	6/30/98	A
Tampa	Everest	5/22/98	11/19/98	A
	GC	3/27/98	12/17/98	B
	TF	5/22/98	9/3/98	B
	TF	3/27/98	5/21/98	A
Tempe	Everest	3/5/98	7/4/98	
	ITD	3/5/98		
Tianjin	Africa	1/1/98	12/31/98	
Tijuana	SC	8/16/97	5/30/98	
	SSpdwy	4/4/98	9/30/98	
	TR	2/98	8/98	
Tokyo ACM	Alaska	4/1/98	9/30/98	A
Tokyo IMAX	TR	11/97	5/98	
Toronto OP	TR	3/6/98	9/98	A
	Whales	9/15/97	9/14/98	
Toronto OSC	TR	3/6/98	9/98	A
Valencia Spn	TR	3/98		
Vancouver CN	AEK	5/1/98	6/30/98	A
	Africa	5/1/98	12/31/98	B
	Alaska	4/10/98	6/30/98	B
	LB	4/10/98	6/30/98	B
	TR	5/1/98	6/30/98	B
Vancouver SW	CV	11/18/96	11/7/98	B
	Everest	3/6/98	11/5/98	A
	LS	3/15/98	5/18/98	B
	SSpdwy			S
Vantaa	TRF	1/9/97	8/30/98	A
Vienna	Africa	4/98	6/98	F
	Amazon	1/9/98	6/30/98	A
	Everest	4/3/98		A
Vila Franca	FP	5/10/97	5/10/98	A
	SOLOE	11/20/97	11/20/98	
Virginia Beach	FMHG	6/16/97		
	Whales	12/20/96	12/20/98	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96	9/7/98	A
	Everest	3/5/98	9/7/98	E
	MTM	5/21/97	9/7/98	B
	SE	10/31/97	9/7/98	E
	TF	7/1/76		A
Winnipeg	Africa	8/20/97	12/31/98	
	Amazon	3/1/98	6/30/98	B
	Beavers	3/6/98	6/30/98	B
	Everest	3/11/98	7/10/98	A
Xalapa	LS	11/1/97	6/30/98	A
Yellowstone	Whales	1/19/98	6/30/98	
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Zion	Alaska	4/1/98	8/21/98	B
	ZC	4/1/98	10/31/98	A



An artist's view of the Sci-Port Discovery Center in Shreveport, LA, set to open in November 1998.

May 1998 Bookings Count

426 bookings of 65 films

#	Film	#	Film	#	Film
73	Everest	5	LB	1	EMSH
27	Africa	5	ROF	1	FEOC
25	TR	4	GAW	1	FITS
25	Whales	4	GP	1	Flyers
23	Alaska	4	SOLOE	1	FMHG
20	SSpdwy	3	DIA	1	FOTA
16	MTM	3	HD	1	HCBTD
15	LS	3	HH	1	Heart
13	ITD	3	SFTGS	1	IA
11	Amazon	3	SI	1	Imagine
9	ATSOT	3	TTL	1	Ozarks
9	DIS	3	Yell	1	PO
9	GC	2	AEK	1	Sedona
9	MOF	2	Antarc	1	Speed
9	SE	2	FOK	1	SSymph
7	Beavers	2	FP	1	T90
7	CV	2	MG	1	VLBP
7	SC	2	MOTM	1	WATE
7	TF	2	Niagara	1	ZC
6	T40	2	TBAA		
6	WOC	2	TRF		
5	BP	1	Alamo		
5	L5	1	Discov		

New Theaters

Opening between February 1 and October 31, 1998

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Los Angeles CSC	IMAX Theater	USA	IMAX	1570	3D	2/7/98
Dusseldorf	IMAX Filmtheatre	Germany	IMAX	1570		3/98
Tempe	Arizona Mills Mall	USA	IMAX	1570	3D	3/5/98
Melbourne	Melbourne IMAX Theater	Australia	IMAX	1570	3D	3/15/98
Sedona	Sedona SuperMax Theater	USA	Strong	870		3/28/98
Bogota	Bogota Science Center	Colombia	Iwerks	870		4/98
Neuilly	Montpelier IMAX	France	IMAX	1570		4/98
Oslo	Linstow Eiendom	Norway				4/98
Adelaide	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	4/15/98
Orlando Muv	Muvico Pointe Orlando	USA	IMAX	1570	3D	5/15/98
Saint Augustine	World Golf Village	USA	IMAX	1570		5/19/98
Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D	6/98
Dublin IRL	Sheridan IMAX Theatre	Ireland	IMAX	1570	3D	6/5/98
Victoria	Nat'l Geographic Theatre	Canada	IMAX	1570		6/24/98
Birmingham	IMAX Dome Theatre	USA	IMAX	1570		7/98
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	7/98
Gatlinburg	Great Smokey Mountains	USA	MEGA	870		7/98
Columbus	Marcus IMAX Theater	USA	IMAX	1570		9/18/98
Berlin	Sony IMAX Theater Berlin	Germany	IMAX	1570	3D/HD	10/98
Nyack	IMAX Theatre	USA	IMAX	1570	3D	10/98
San Jose	The Tech Museum	USA	IMAX	1570		10/98
Cathedral City	Cathedral City IMAX Theater		IMAX	1570		11/1/98

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
EMSH	Eruption of Mount St. Helens	1980		GFC
Everest	Everest	1998		MFF
FEOC	First Emperor of China	1989		NFBC
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FOTA	Flight of the Aquanaut	1992		SLC
FP	Flower Planet	1994		DCI
GAW	Great American West	1996		JQH
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		IA
Imagine	Imagine	1994	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998	870	
SFTGS	Search for the Great Sharks	1992		SMM
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WATE	Wild Australia: The Edge	1997		BSF
Whales	Whales	1997		DCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		MEGA

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Association of Science-Technology Centers Inc.
1025 Vermont Ave. NW, Suite 500
Washington, DC 20005-3516 USA
Tel: 1-202-783-7200
Fax: 1-202-783-7207
http://www.astc.org

Ballantyne/Strong International
4350 McKinley Street
Omaha, NE 68112 USA
Tel: 1-402-453-4444
Fax: 1-402-453-7238
http://www.ballantyne-omaha.com

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 1-773-493-2951
Fax: 1-773-493-2951

BRC Imagination Arts, Inc.
824 North Victory Boulevard
Burbank, CA 91502-1630 USA
Tel: 1-818-841-8084
Fax: 1-818-841-4996
http://brcweb.com/home.html

Bristol Marketing Group
309-A Cameron Steet
Alexandria, VA 22314 USA
Tel: 1-703-836-2000

Caesar's Palace
3570 Las Vegas Boulevard South
Las Vegas, NV 89109 USA
Tel: 1-702-731-7110
Fax: 1-702-731-7331

California Science Center
700 State Drive
Los Angeles, CA 90037 USA
Tel: 1-213-744-7400
Fax: 1-213-744-2034
http://www.casciencectr.org/index2.html

Canadian Museum of Civilization
100 Laurier Street
PO Box 3100, Stn B
Hull, PQ J8X 4H2 CANADA
Tel: 1-819-776-7021
Fax: 1-819-776-7122
http://www.civilization.ca/cmc/cmceng/welcmeng.html

Cape Verde Explorations, Ltd.
6825 Cottingham Lane
Centreville, VA 22020 USA
Tel: 1-703-830-2986
Fax: 1-703-830-5033

Chabot Observatory & Science Center
10902 Skyline Boulevard
Oakland, CA 94619-2446 USA
Tel: 1-510-530-3480
Fax: 1-510-530-3499
http://www.cosc.org

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: 011-81-3-5551-9381
Fax: 011-81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 1-801-392-2001
Fax: 1-801-392-6703
http://www.destinationcinema.com

Discovery Channel Pictures
7700 Wisconsin Avenue
Bethesda, MD 20814-1999
Tel: 1-301-986-1999
Fax: 1-301-986-4824
http://www.discovery.com

Eagle and Partners, Inc.
40 King Street
PO Box 506, Suite 3912
Toronto, ON M5H 3Z7 CANADA
Tel: 1-415-365-2440
Fax: 1-415-365-2449

Edmonton Space and Science Centre
11211 142nd Street
Edmonton, AB T5M 4A1 CANADA
Tel: 1-403-452-9100
Fax: 1-403-455-5882
http://www.planet.eon.net/~essc/start.html

Edwards Theatres Circuit, Inc.
300 Newport Center Drive
Newport Beach, CA 92660
Tel: 1-714-640-4600
Fax: 1-714-721-7170
http://www.moviegoers.com/edwards

Entertainment Leaders, Inc.
68-845 Perez Road, Ste 30
Cathedral City, CA 92234 USA
Tel: 1-760-324-7333
Fax: 1-760-328-5477

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 1-213-851-4100
Fax: 1-213-851-4103

Great Lakes Science Center
601 Erieside Avenue
Cleveland, OH 44114 USA
Tel: 1-216-696-2844
Fax: 1-216-736-7905
http://www.greatscience.com

Hammel Green & Abrahamson, Inc.
1201 Harmon Place
Minneapolis, MN 55403 USA
Tel: 1-507-252-1228
Fax: 1-612-332-9013
http://www.hga.com

Harley-Davidson Motor Co.
3700 W. Juneau Ave, PO Box 653
Milwaukee, WI 53208 USA
Tel: 1-414-342-4680
http://www.harley-davidson.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 1-713-639-4629
Fax: 1-713-639-4761
http://www.hmns.mus.tx.us

Howard Hall Productions
2171 La Amatista Road
Del Mar, CA 92014 USA
Tel: 1-619-259-8989
Fax: 1-619-792-1467

Imax Corporation **IMAX**
2525 Speakman Drive
Sheridan Science and Technology Park
Mississauga, ON L5K 1B1 CANADA
Tel: 1-905-403-6500
Fax: 1-905-403-6450
http://www.imax.com

International Space Theater Consortium
P.O. Box 33303
San Diego, CA 92163-3303 USA
Tel: 1-619-238-1233
Fax: 1-619-231-8971
http://www.istcon.org

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 1-818-841-7766
Fax: 1-818-841-7847
http://www.iwerks.com

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 1-713-960-1293
Fax: 1-713-960-1450

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 1-310-587-2100
Fax: 1-310-587-2121

L.H. Friend, Weinress, Frankson & Presson, Inc.
3333 Michelson Drive, Suite 650
Irvine, CA 92612 USA
Tel: 1-714-852-9911
Fax: 1-714-852-8109

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 1-714-494-1055
Fax: 1-714-494-2079
http://www.macfreefilms.com/home.html

Maryland Science Center
601 Light Street
Baltimore, MD 21230-3812 USA
Tel: 410-685-2370
Fax: 410-545-5974
http://www.mdsci.org/index.html

MegaSystems, Inc. **MEGA**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 1-916-934-8827
Fax: 1-916-934-3061

MegaSystems, Inc.
110 Riberia Street
St. Augustine, Fl 32085 USA
Tel: 1-904-829-5702
Fax: 1-904-829-5707
http://www.870.com

MegaSystems, Inc.
435 Devon Park Drive, Suite 702
Wayne, PA 19087 USA
Tel: 1-610-225-7200
Fax: 1-610-293-3253

Mills Corporation
1300 Wilson Boulevard, Suite 400
Arlington, VA 22209 USA
Tel: 1-703-526-5000
http://www.millscorp.com

Movida
55, rue des Anciens Etangs
Brussels, 1190 BELGIUM
Tel: 011-32-2-349-0280
Fax: 011-322-343-3279
http://www.movida3d.com

Museum of Science
Science Park
Boston, MA 02114-1099 USA
Tel: 1-617-589-0266
Fax: 1-617-589-0454
http://www.mos.org

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 1-773-684-1414
Fax: 1-773-684-5678
http://www.msichicago.org

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, PQ H4N 2N4 CANADA
Tel: 1-514-283-9441
Fax: 1-514-496-1895
http://www.nfb.ca

National Geographic Television
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 1-202-775-6147
Fax: 1-202-775-6590

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

http://
www.nationalgeographic.com
/main.html

National Wildlife Federation
Productions
8925 Leesburg Pike
Vienna, VA 22184 USA
Tel: 1-703-790-4077
Fax: 1-703-790-4076
http://www.nwf.org/nwf/nwp

Newman and Company
9320 Wilshire Blvd
Beverly Hills, CA 90212 USA
Tel: 1-310-777-5252
Fax: 1-310-777-5222

Nova Large Format Films
125 Western Avenue
Boston, MA 02134 USA
Tel: 1-617-492-2777
Fax: 1-617-787-7843
http://www.wgbh.org

nWave Pictures
Oudergemlaan 289
Brussels, B-1040 BELGIUM
Tel: 011-32-2-649-9406
Fax: 011-32-2-649-6988
http://www.nwave.com

nWave Pictures
15060 Ventura Boulevard, Suite
400
Sherman Oaks, CA 91403-
2402 USA
Tel: 1-818-501-7643
Fax: 1-818-501-6558
http://www.nwave.com

Ogden Entertainment, Inc.
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 1-212-868-6000
Fax: 1-212-868-5714

Ontario Mills Ultrascreen
4553 Mills Circle
Ontario, CA 91764 USA
Tel: 1-909-476-2111
Fax: 1-909-476-2149

Primesco Communications, Inc.
PCI
1200 McGill College, Suite 2210
Montreal, H3B 4G7 CANADA
Tel: 1-514-874-9551
Fax: 1-514-847-9653

Productions Pascal Blais, Inc.
1155 rue Wellington
Montreal, PQ H3C 1V9
CANADA
Tel: 1-514-989-9772
Fax: 1-514-989-7018

Providence Capital, Inc.
730 Fifth Ave, Sutie 2102
New York, NY 10019 USA
Tel: 1-212-888-3200

Rhythm and Hues
5404 Jandy Place
Los Angeles, CA 90066 USA
Tel: 1-310-448-7500
Fax: 1-310-448-7600
http://www.rhythm.com

San Bernardino County
385 North Arrowhead Ave
San Bernardino, CA 92415-
0120 USA
Tel: 1-909-387-2020
Fax: 1-909-387-5430

Science Museum of Minnesota
SMM
30 East 10th Street
Saint Paul, MN 55101 USA
Tel: 1-612-221-4504
Fax: 1-612-221-9433
http://www.sci.mus.mn.us/html

SDA Productions
465 McGill, 9th floor
Montreal, PQ H2Y 4A6
CANADA
Tel: 1-514-844-1761
Fax: 1-514-985-4459

Sheridan Group
35 Bedford Street
Belfast, BT2 7EJ NORTHERN
IRELAND
Tel: 011-44-1232-244211
Fax: 011-44-1232-233946
http://www.sheridangroup.com

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315
USA
Tel: 1-310-558-0150
Fax: 1-310-559-7984

SimEx Inc.
511 King Street West, Suite 130
Toronto, ON M5V 2Z4
CANADA
Tel: 1-416-597-1585
Fax: 1-416-597-0352

SimEx, Inc.
17 Bedford Square
London, WC1B 3JA
ENGLAND, U.K.
Tel: 011-44-171-299-4226
Fax: 011-44-171-631-4659

Skywalker Sound
5858 Lucas Valley Road
Nicasio, CA 94946 USA
Tel: 1-415-662-1353
Fax: 1-415-662-2429

Sony Pictures Classics, Large
Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 1-212-833-8391
Fax: 1-212-833-8570

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, PQ H9S 1L7 CANADA
Tel: 1-514-633-6036
Fax: 1-514-633-6035

Trix
Lozenberg 6
Zaventem, 1932 BELGIUM
Tel: 011-32-2-712-1140
Fax: 011-32-2-712-1141
http://www.ddeg.be/trix

Trocadero, PLC
1 Picadilly Circus
London, W1V 7DD
ENGLAND, UK
Tel: 011-44-1-71-434-0030
Fax: 011-44-1-71-434-1413

VIFX
5333 McConnell Ave
Los Angeles, CA 90066-7025
USA
Tel: 1-310-822-8872
http://www.vifx.com

Wasserstein Perella Group
31 West 52nd Street
New York, NY 10019 USA
Tel: 1-212-969-2700

White Oak Associates, Inc.
P.O. Box 1164
Marblehead, MA 01945 USA
Tel: 1-781-639-0722
Fax: 1-781-639-2491

Wolfco Productions, Inc.
1200 McGill College, Suite 2210
Montreal, PQ H3B 4G7
CANADA
Tel: 1-514-874-9551
Fax: 1-514-847-9653

World Media Partners
446 National Press Building
Washington, DC 20045-1401

MaxImage! SUBSCRIPTION ORDER FORM

Enter my one-year subscription (12 monthly issues) to **MaxImage!** for US$297. ($US357 outside North America).
I understand that if at any time I am not completely satisfied I can receive a refund of my full subscription price.

G Bill me G Visa G Mastercard G Check G Purchase Order
Credit card account: _____ exp _____

Name *(please print)* _____ Title _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____ v1n7

MaxImage! 5430 Lynx Lane · Suite 223 · Columbia, MD 21044 USA · (410) 997-2780 · Fax: (410) 997-2786 · orders@cinergetics.com

SHORTS

Praise, B.O. for *Everest* mounts

MacGillivray Freeman's blockbuster, ***Everest***, continues to pack in audiences and rave reviews, with many theaters selling out even after adding shows. *MaxImage!* has seen nothing even resembling a negative review. Most press coverage now advises readers on tactics for getting scarce tickets.

As of mid-April, *Everest* had risen as high as number 14 in *Variety*'s weekly Box Office reports, grossing over US$7 million domestically at 32 screens, with another $2 million coming from international screenings. MFF reports 107 bookings to date.

AEK on-air, on-line, in-flight

Africa's Elephant Kingdom, which premiered on May 1 at the **California Science Center**, will be heavily cross-promoted on **Discovery Channel Pictures**' cable cousins, the Discovery Channel and Animal Planet, on a new Web site, and in in-flight programming on two airlines.

Every day from May 3 to May 9, the Discovery Channel will offer elephant-related programs at 8 p.m., laced with promos for *The Making of Africa's Elephant Kingdom*. That show will run on Animal Planet on Friday, May 29, at 10 p.m. EDT, concluding a week of elephants in the same slot.

The official *AEK* Web site is up at www.elephant.discovery.com, and United and Canadian Airlines will present 30-minute versions of *The Making of AEK* in May.

Iwerks releases *Dino Island II*

Iwerks Entertainment has released a 3D sequel to its popular ***Dino Island*** TurboRide film. ***Dino Island II: Escape from Dino Island*** will premiere on May 1 at the New Marine World theme park in Valleo, CA, and on May 15 at LaRonde theme park in Montreal, PQ.

ISTC MAC Award noms open

The Marketing Committee of the **International Space Theater Consortium** is accepting nominations for the 1998 MAC (Marketing Achievement and Creativity) Awards which recognize excellence in LF film and theater marketing. Four awards will be given, in the following categories: Best Film Launch by a Theater, Best Theater Launch, Best Film Distributor's Marketing, and the Judge's Award.

All ISTC member theaters and distributors are eligible for films released or launched between May 1997 and June 1998. Full details on entry requirements and rules are available from Carmen Schweiger at the ISTC office, 619-515-0619, by fax at 619-231-8971, or by e-mail at ISTCcoord@aol.com. The deadline for submissions is July 1.

The awards will be presented at the ISTC's 1998 Annual Conference in Sydney, Australia, in September. All entries will be on display at the conference.

Merrill to make Harley flick

Kieth Merrill has signed to direct ***Feel the Wind***, a US$6 million LF film that will feature Harley-Davidson motorcycles. The film is being produced by Washington, DC, **World Media Partners, Inc.**, and **Bristol Marketing Group** of Alexandria, VA.

The film will use motorcycling as a vehicle to explore the general theme of freedom and may feature locations in the Alps and China. **Harley-Davidson, Inc.**, is not providing direct production funding, but has granted the filmmakers exclusive LF rights to the company's name and image, which Bristol's **Ford Thompson** estimates to be worth more than $1 million. H-D will also help promote the film through its network of dealers.

Although funding is not fully in place, in June Merrill will take three camera crews to Milwaukee, WI, Harley's hometown, to capture the company's 95th anniversary celebration, which is expected to bring hundreds of thousands of bikers to the city. *FTW* is expected to open in mid-1999.

SimEx opens London office

The Toronto-based ride simulator company **SimEx, Inc.,** has opened a sales office in London, England, following the installation of a simulator attraction at the Parnell Centre in Dublin, Ireland. Director of Sales **David Needham** has moved temporarily to the London office, where the company hopes to better serve what it sees as a growing UK market for its products and services. SimEx also has offices in Los Angeles, Tokyo, Osaka, and Lisbon.

Cathedral City theater to be built

Construction of a 274-seat IMAX theater in Cathedral City, CA, near Palm Springs, will start in June, as part of a US$13 million retail center and theater complex called Pickfair. The theater, developed by Cathedral City's **Entertainment Leaders, Inc.**, will be equipped with an IMAX SR projector. Ground will be broken in early May, and the theater is set to open in November 1998.

Named after the estate of silent film stars Mary Pickford and Douglas Fairbanks, Pickfair will include a 70,000-square-foot (6,425-square-meter) North American Cinemas 18-plex and a small museum devoted to Pickford. ELI's building will also house an extension campus of the University of California, Riverside.

Belfast Odyssey Millennium OK'd

Approval was given in mid-April for "Odyssey," a UK,90 million Millennium landmark project, to be built on 23 acres (9.3 hectares) near the Abercorn Basin in Belfast, Northern Ireland. The complex will include a science center, a 10,000-seat sporting arena, retail space, and an IMAX 3D theater, all linked by a covered piazza. The project is being developed by Belfast's **Sheridan Group** and funded through the UK's Millennium Project.

The 350-seat IMAX theater will feature a 66 x 86 foot (20 x 26 meter) screen, and is expected to be completed, along with the rest of Odyssey, by the end of 2000.

LA SIGGRAPH shows IMAX 3D

*(See **SHORTS** on page 6)*